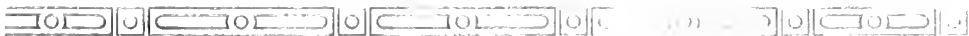


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HUDSON-FULTON MEDAL

OF

THE AMERICAN NUMISMATIC SOCIETY

EDWARD D. ADAMS.





THE HUDSON FULTON MEDAL.

FROM THE AMERICAN JOURNAL OF NUMISMATICS.

HUDSON-FULTON MEDAL.

DESIGNED UNDER DIRECTION

OF

THE AMERICAN NUMISMATIC SOCIETY.

ADOPTED AS ITS ONE OFFICIAL MEDAL BY THE HUDSON FULTON CELEBRATION
COMMISSION, AND ISSUED UNDER THE SEALS OF
BOTH ORGANIZATIONS.

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BY

EDWARD D. ADAMS.



REPRINTED FROM
THE AMERICAN JOURNAL OF NUMISMATICS.

1909

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1875

1876



HUDSON-FULTON MEDAL

DESIGNED UNDER DIRECTION OF THE AMERICAN NUMISMATIC SOCIETY,
ADOPTED AS ITS ONE OFFICIAL MEDAL BY THE HUDSON-FULTON CELEBRATION
COMMISSION, AND ISSUED UNDER THE SEALS OF BOTH ORGANIZATIONS.



URSUA^{NT} to its authorized mission "to issue annually a series of medals commemorative of notable events in the history of this country or of persons who have rendered distinguished services in the discovery of America," the Committee on the Publication of Medals of The American Numismatic Society recently published the fifth medal of its series, being that in commemoration of the discovery of the Hudson River by Henry Hudson, and the first use of steam in navigation on the Hudson River by Robert Fulton.

The subject of this medal was studied in the spring of 1908, and the essential elements of the design were then submitted to Emil Fuchs of London, who undertook the composition and sculpture.

Upon the completion of the design and its execution in plaster, The American Numismatic Society offered to place this medal at the disposal of the Hudson-Fulton Celebration Commission as the joint issue of the two organizations. This proposal was accepted, and, by resolution of the Com-

† Emil Fuchs, the sculptor, painter and medallist, of Austrian birth, a resident of London during the past ten years, and a visitor to New York during the past three winter seasons, has received the highest recognition for his various productions.

As a medallist he has been best known in this country by the two medals he modeled for the Hispanic Society of America, and by the medal made by him for The American Numismatic Society to commemorate its Fiftieth Anniversary. His exquisite marble, in low relief, entitled "Chansons Religieuses," was much admired when exhibited in New York three years ago.

In England he has designed, by royal command, the portrait medals known by the following titles: Queen

Victoria, King Edward VII, Queen Alexandra, Prince and Princess of Wales, Princess Henry of Battenberg; also the Coronation Medal (a popular edition, in several sizes, which reached an issue of 985,000), Science, Art and Music Medal, and the South African War Medal.

By similar direction he designed the portrait of King Edward VII, now in use on the postage stamps of Great Britain.

Mr. Fuchs has also designed and executed, among other works, the portrait medals of Field Marshal Lord Roberts, Admiral Lord Charles Beresford, Governor General of Canada, Earl Grey, Field Marshal Sir George White (defender of Ladysmith).

mission, this design was formally adopted as the official commemorative medal of the Hudson-Fulton Celebration.

The Hudson design represents Henry Hudson and a group of sailors on the "Half Moon," watching the hoisting of some heavy article from outside the ship. As the log of the vessel alludes to sending for fresh water and the return of a boat with an abundance of fresh fish, the incident may well have occasioned the interest portrayed on the medal. In the background is a faint suggestion of the high banks of the Hudson River. In a panel at the bottom is seen the vessel with her Dutch name, *HALVE MAENE*. Encircling the upper margin is the legend, *DISCOVERY OF* ○ *HUDSON RIVER BY* ○ *HENRY HUDSON* ○ *A · D · MDCIX*. In the circles dividing the legend are an astrolabe, jack-staff and sextant. On the lower left, *THE AMERICAN* | *NUMISMATIC SOCIETY*, below a circle bearing the seal of that Society; and on the right, below a similar circle containing the seal of the Commission, *HUDSON-FULTON* | *CELEBRATION COMM*: The artist's name, E. Fuchs, is inscribed below the coil of rope.

The Fulton design is classical in its characteristic features. It shows a parapet extending across the field from which rise two columns with fluted bases; from each end of the parapet sculptured bands follow the curve of the rim until they join the columns; in the opening at the left is a view of New York as seen from the Hudson in 1807, and at the right the sky-line of the city as seen to-day from the Jersey shore. Between the columns hangs a portrait of the inventor, below which *ROBERT FULTON* | *1765 1815*—the dates of his birth and death. Seated in front of the columns are three draped figures; that in the centre, facing, represents the genius of Steam Navigation, and holds in her lap a model of the "Clermont." At the right is the figure of History with a scroll across her lap, and in her right hand a pen. At the left is that of Commerce resting her right hand on an anchor. In exergue in three lines, *FIRST USE OF STEAM IN NAVIGATION* | *ON THE HUDSON RIVER* | *1807*. The name of the artist, E. Fuchs, appears on the step below the feet of History.

To give variety to the design, one side of the medal, the Fulton, was treated in a classical manner befitting the education and character of the engineer, while the other side was given an aspect of dramatic action, as appropriate to the daring navigator and discoverer whose career ended in a tragedy of mutiny and mysterious death.

The details of the design required great care to assure historical accuracy. Eminent astronomers were consulted, collections of instruments used in navigation were examined, and the identification of those in use three hundred years ago was verified by approved records and authorities. The artist made several visits to Holland and obtained official sanction for his representation of the "Half Moon" and the costumes of her navigator and sailors. Engravings and paintings of about 1609 were studied, and a copy made of

the form and rigging of the vessel selected as the type of the original "Half Moon" as now reproduced. A plaster model of the interior of the vessel was obtained from the marine architect who designed the replica now afloat on the great river.

The spelling of the names as they were written in 1609 was a detail requiring much investigation.

Heinrick was replaced by Henry, on the evidence that Captain Hudson was an Englishman, that his name was written Henry three times in the contract for his employment by the Dutch East India Company, and was similarly signed to that paper, notwithstanding the facts that the document was prepared by a Dutch lawyer, written in the Dutch language, and executed in Amsterdam.

The proper spelling of the name of the vessel was not so readily determined. The publications of Holland spelt the name "Halve Maen," but it was admitted that the ancient form and that undoubtedly used when Captain Hudson sailed from Amsterdam was "Halve Maenz." Having the highest naval authority for this latter form of spelling, the dies for the medal were prepared accordingly. When about to strike the first medals, papers were received from Holland illustrating the floating of the new "Half Moon" in Amsterdam, and describing the details of her construction and shipment to New York. In all these accounts her name was spelt "Halve Maen." Although in great haste to make a timely issue, the striking of the medals was immediately stopped, awaiting a cable answer to the inquiry as to how the name was spelt upon the ship sent here. The cable answer from the Dutch authority was reassuring, as he not only reasserted his previous statement in favor of the final "e" as the form prevailing in 1609, but gave the information that the name would not be upon the ship at all. Upon the arrival of the "Half Moon" a careful inspection was made, and it was found, as is sometimes done in other departments of human activities, that the old adage "When in doubt, do nothing" had apparently been availed of, as, sure enough, the stern was decorated with a design of a new or crescent moon, but without any text in ancient or modern form to assure us, notwithstanding any possible doubts, that the design really represented the "Half Moon."

There were likewise difficulties in representing accurately the shape of the "Clermont." The best evidence was obtained from the pictures of the port of New York of one hundred years ago, available in various museums; and an important print of that period was used in making the design for the medal. The Clermont Committee of the Hudson-Fulton Celebration Commission had much difficulty in determining the appearance and mechanical details of the successful "Clermont." Research among old records brought to light from time to time unexpected information, so that several changes were made in the location of the paddle-wheel, the smoke-stack and the

number of masts and their rigging. The plaster design of the medal, even after its delivery to the die-makers, was twice altered as changes were successively made by the Committee in charge of the construction of the replica of the "Clermont."

In portraiture the medal is limited to the bust of Robert Fulton, reproduced by the kind permission of his grandson, from the painting by the American artist Benjamin West, now in the possession of Robert Fulton Ludlow.

In the case of Henry Hudson, it was concluded after most diligent search and inquiry at the British Museum and at the museums of Holland, as well as, of course, at the offices of the English Muscovy Company and of the Dutch East India Company, former employers of Hudson, that no authentic portrait of Henry Hudson exists. While it would have been easy to appropriate a type of an English seaman of that date for an imaginative portrait, it was thought best, in the interest of permanent historical records, as such a medal must necessarily be, not to introduce into the design anything that required the explanation that it really was not what it pretended to be. The absence of any portrait of Hudson is undoubtedly due to the tragedy of his last voyage and the long concealment of his death.

The physical features of the Hudson River, probably nearly as they were when viewed by the explorers, are outlined in the background of the "Half Moon," as now seen looking up the river from the vicinity of Grant's Tomb.

The Fulton design includes the sky-line of New York as recently seen from the Jersey side of the river, and a view of lower Manhattan island from the river, taken from a print of about 1807.

The Medal Committee of the Commission was appointed to arrange for the striking of the official commemorative medal, to arrange for the presentation of such copies as are to be given to distinguished rulers, and to attend to the sale of copies to be otherwise disposed of to the members of the Commission or the public. This Committee was composed of the following named members of the Commission: Henry W. Cannon, *Chairman*; Edward D. Adams, Archer M. Huntington, August F. Jaccaci, John La Farge, Frank D. Millet, Charles H. Niehaus, Hon. Samuel Parsons, and C. Y. Turner.

By official announcement regarding its Official Medal the Commission authorized the issue of nine varieties of this medal, all from the same design, but intended by their size and metal for various purposes. The most important in artistic and intrinsic value were limited in issue, and designed for presentation to the distinguished guests of the Commission; others were limited in edition and issue to the members of the Commission and Citizens' Committees upon their individual subscription therefor. Souvenir medals of dif-

ferent sizes and metals were provided for the official aides, the guests at the official banquet, the sailors of all the visiting fleets, and as prizes for school children and sporting events.

Other issues were prepared for public sale, subject to a royalty to the Commission; one, the four-inch bronze medal, selling at \$2 each, was deemed entitled to appreciation as a work of art, of historical interest, and a worthy and enduring souvenir of an occasion of unusual importance. The other issues to the public were designed as pocket pieces or for personal decoration, and to be sold at 25 cents and 10 cents each. The official schedule of these issues as finally made, and all of the same design, is as follows:

SIZE	GOLD	SOLID SILVER	SILVER PLATED HARD METAL	BRONZE	ALUMINUM
4 inches....		Commission and Principal Guests.		Public Sale.	
3 inches....	Heads of Nations and The American Num. Soc. (2).	The American Numismatic Society.			
2½ inches..		Citizens' Com'ttees and Official Aides.		Official Ban- quet and Aquatic Games.	
2 inches....		Other Guests and Aquatic Games.			Public Sale.
1½ inches..		Aquatic Games.	Awards of Merit for Public Schools.	Aquatic Games.	
1¼ inches..		Aquatic Games.	Visiting Sailors and Public Sale.		

Under the terms of the agreement with the Commission, The Numismatic Society prepared the original dies, three inches in diameter, and struck therefrom for the members of that Society only, two examples in native gold from California, and one hundred examples in solid sterling silver numbered from one upwards. The dies were then delivered to the Commission to be used only for striking such medals in native Alaskan gold as might be required for presentation to the head of each nation represented in the Hudson-Fulton Celebration by one or more of its naval vessels. After such use these dies are to be deposited in the Museum of The Numismatic Society.

The one hundred numbered silver medals from these three inch dies were offered by circular of July 27, 1909, to the members of the Society and were promptly taken.

The Committee on the Publication of Medals having charge of the preparation and issue of medals for account of The American Numismatic Society is composed of Archer M. Huntington, *ex officio*; Edward D. Adams, *Chairman*; Stephen Baker, Henry W. Cannon, Dr. George F. Kunz, and William R. Peters.

To protect the design from infringement, and thereby to enhance the value of the medals and augment the royalty on its sale accruing to the Commission, application was made for a patent under the laws of the United States, which was duly issued, September 7, 1909, and all the rights thereunder were vested in the Hudson-Fulton Celebration Commission.

By reason of the importance and distinctive character of each design, neither supplementing the other, and because the events commemorated occurred two hundred years apart, the faces of the medal do not properly come under the customary designation of obverse and reverse. There is no reverse to describe or illustrate the obverse; each side is complete by itself. Chronologically the Hudson side would be the obverse and the Fulton side the reverse. Practically this technical relation will change according to the artistic tastes or sympathies of the observer. In order to facilitate the exhibition and examination of each side, from time to time as may be desired, some of the cases prepared by the Commission for the presentation examples have been made to hang or stand, so that the medal may be reversed in position.

The medallic art is as old as that of Numismatics, and the examples that have been preserved, in gold, silver, bronze and iron, equal, if they do not excel in artistic value, the best specimens of ancient coinage with which the world is familiar. As in sculpture and painting, there have been periods of decadence and renaissance. Its finest examples have been produced under the fostering care and generous encouragement of patrons of art in those countries where the fine arts have been most developed. As a record of important events in all branches of human endeavor, the medal, because of its enduring materials, the difficulties of its execution, and the convenience of its preservation, has been recognized as one of the most reliable records of historical interests, and one of the favorite forms of expression of public sentiment.

This medal, like the famous Waterloo¹ medal in England prepared by the Royal Mint, but never struck, marks a development of the medallic art in this country that by the accuracy of its historical detail, the balance and grace of its composition, and the delicate refinement of its low relief, establishes an example highly creditable to the efforts of The American Numismatic Society for a better and wider appreciation of the glyptic art in its application to coinage and medals.

¹ By Pistrucci, the Italian designer of the St. George-and-dragon gold coins of Great Britain.

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